ST. AIDAN'S CHORUS

Presents

Patience

by

GILBERT AND SULLIVAN

ST. AIDAN'S PARISH HOUSE

CHELTENHAM

SATURDAY EVENINGS

NOVEMBER 14th and 21st

WEDNESDAY EVENING, November 18th

AT 8.15 P. M. SHARP

1936

PATIENCE

SCENE—A GLADE OUTSIDE BUNTHORNES CASTLE

ACT I

This satire on the poet Oscar Wilde and the aesthetic followers who surrounded him opens with a chorus of rapturous maidens pining for love of the poet Bunthorne. The village milk-maid, Patience, finds their infatuation hard to understand. As the maidens leave to serenade their idol the stage is occupied by the Thirty-fifth Dragoon Guards.

Soon the maidens return, escorting Bunthoren, and it becomes evident at once that the Dragoons no longer have their power to charm the young ladies.

Bunthorne admits to us in confidence that his aestheticism is only a sham born of a morbid love of admiration. He is interrupted by Patience. After attempting to impress her with the poetic act, (a performance which only frightens the damsel) Bunthorne confesses to her that he is a fake. Patience naively declares that in the matter of love she is untaught but that in any case she certainly cannot love Bunthorne. The dejected poet goes out leaving Patience in tears. The Lady Angela makes it plain to Patience that love is a duty, and that it must be entirely free from any taint of selfishness. Patience resolves to fall in love with someone immediately. As she starts to put this resolution into effect she encounters Archibald Grosvenor. This youth seems at first to be exactly what Patience is looking for, but alas, it develops that Archibald is "madly loved by every woman he meets," so it is evident that loving him cannot be altogether unselfish. Bunthorne, in despair at the loss of Patience has decided to raffle himself off in aid of a charity. This proceeding is interrupted by Patience who has decided that loving Bunthorne is the most unselfish course to follow. With Bunthorne thus disposed of it looks as though the maidens and the Dragoons are about to let by-gones be by-gones, when Grosvenor enters and aestheticism resumes sway over the maiden hearts.

Act II

Grosvenor now has captured the fancy of the Maidens, and they follow him about just as they once followed Bunthorne. The young man seems bored with their adulation and he finally sends them away with a moral. Patience enters and we learn that she is so unhappy with Bunthorne that she is convinced it must be true love. Grosvenor leaves, and Bunthorne enters followed by Lady Jane who alone of all the Maidens is still true to him. Urged by Jane, Bunthorne determines to confront Grosvenor and compel the new favorite to adopt a more commonplace manner. At this point we have a very mirthful interlude. As soon as Bunthorne and Lady Jane have gone The Dragoon Officers, Colonel, Major and Duke enter wearing costumes similar to those affected by the poets. They have determined to make an impression on the young ladies by adopting aestheticism. Angela and Saphir enter at this point and they are much impressed. After the girls and the Officers have gone Grosvenor enters. He is confronted by Bunthorne who demands that the other make a complete change in appearance and costume so as to be absolutely commonplace. Grosvenor finally agrees to do so in order to avoid being cursed by Bunthorne. The happy outcome of this bit of business has Bunthorne dancing as Patience enters. He confides to her that he has reformed having modelled himself upon Mr. Grosvenor, and that henceforth he will have a perfect disposition. Of course that's the end of him so far as Patience is concerned. There is nothing unselfish in loving so perfect a being as he has become. Re-enter Grosvenor who has become very commonplace indeed. Patience suddenly realizes that it will be quite unselfish to love such an ordinary young man so the two are united. It seems for a moment as though Bunthorne will get a consolation prize in Lady Jane but the Duke chooses her so our hero is left at the curtain fall contented (?) with a tulip or lily.

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PATIENCE

Dramatis Personae

Colonel Calverley	CHARLES HAASE
Major Murgatroyd	ARTHUR WELLS
Lieut. The Duke of Dunstable	WILLIAM CRAIG
Reginald Bunthorne (*A Fleshly Poet*)	J. WILLIAM LIPP
Archibald Grosvenor (*An Idyllic Poet*)	SAMUEL TUCKER
M. Bunthorne's Solicitor	WARREN A. WRIGHT
The Lady Angela	EDITH DONAT
The Lady Saphir	ANNA WELLS
The Lady Ella	HELEN LEE
The Lady Jane	IDA HAASE
Patience (*A Dairy Maid*)	ELSIE TUCKER

CHORUS OF RAPTUROUS MAIDENS AND DRAGOONS

Doris Ashworth
Katharine Briggs
Doris Haase
Elsie Irvin
Augusta Lacy
Ethel Weimar
Florence Wells
Emilie Buckley
Laura Benner
Margaret Lipp
Jeannette Patterson
Betty Shetland
Marie Urban
Emily Urban
Marion Williams

Charles Patterson
Arnold E. Shetland
Harrison Benner
Harold Goodwin
George Goodwin
Norman Tempest
Charles Godfrey
T. Carrol Ripley
David Law
George Lewis

Directed by — Elsie Tucker

Accompanist — Samuel Tucker, Jr.

Members of the Orchestra:

Bertrand A. Austin
Nicholas Frisch
Carl Tucker
Vernon Watson
James Rettew
William Marley

Costumes

Imogene Tempest, with the generous help of many of the ladies and friends of the cast.

Hats — Ida Haase

Scenery — Designed and executed by Casimir I. Geibel

Properties — Ralph Snyder

Lighting — Casimir Irvin and Edwin Lee

In addition to those mentioned above the cast gratefully acknowledges the assistance of many others who have helped to make these performances possible.

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